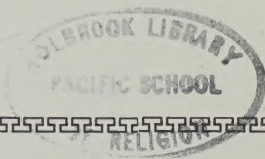


The Hymn

APRIL 1969



EDITH LOVELL THOMAS

Volume 20

Number 2

Seek Hymns for Modern Youth

The Hymn Society of America has launched an effort to secure from one to a dozen or more new hymns that young people will want to sing in their churches. The Society seeks to help the churches meet the criticism that present church hymns are often stuffy, written in outmoded language, and using similies and ideas that are no longer accepted or believed by people educated in the sciences.

"Many people are saying that we need hymns that are understood and will be sung by the young people today," says Dr. Charles B. Foelsch, chairman of the executive committee of the Hymn Society of America. "They should be in the idioms and language of the day, possibly using 'you' instead of 'thou' in addressing the deity, and employing concepts that are scientifically correct and readily understood. But the critics are not writing such hymns, and we are losing young people from our churches as a result."

There have been a large number of new texts written for youth in the past few years, says Dr. Foelsch, but almost without exception they have not been hymns that could profitably be sung in churches by young or old. Rather, he says, if used at all they are more suitable around a campfire or in a folk-songfest than in a church service.

The Society is inviting young people—"and those who are young in spirit if not in years"—to compose new hymn texts for possible use. No topic is indicated, but the hymn should be useable at some time or place in the Christian church calendar. Manuscripts should be submitted to the Youth Hymn Committee, Hymn Society of America, 475 Riverside Drive, New York, N. Y. 10027, by October 31, 1969. All manuscripts will be judged by a national panel of judges.

One or more of the texts chosen may later be submitted to music composers for new tunes. Acceptable manuscripts will be copyrighted and published by the Hymn Society. Writers should keep copies of their manuscripts for those submitted will not be returned.

The Hymn

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Music Remembered

EDITH LOVELL THOMAS

"Education, at best, is ecstatic!"¹ How true this is of the opportunities given me for learning music! Gratitude is due for this sacred heritage, recollections of which are offered in honor of many who have blessed me and as a song to the Creator of gladness. Informal it is, yet I hope it may prompt inquiry into how the local church is currently developing (in its children, youth and adults) Christian character through adequate training in music. May it spur intelligent discipline through study and practice commensurate with the resources and demands of our day inspired by the One who multiplies constructive effort and assures us, "Behold, I make all things new." (Rev. 21:5)

Beginnings

There's a divinity that shapes our ends,
Rough-hew them how we will.

William Shakespeare

Born eighth in a family of nine, Methodist minister for father and a mother with a beautiful alto voice, we had daily Bible reading, praying, and singing great church hymns, memorized by constant use. Father read aloud much discriminating prose and poetry. The fine quality of his voice enhanced enjoyment. Financial resources were limited—salary in his country parishes never exceeded one thousand dollars—yet taste was cultivated by good literature, music and whatever was available for enlightenment.

A cabinet-maker uncle gave us a cottage organ, simple in design, but musical in tone. At twelve I had the unbelievable privilege of taking music lessons. A neighbor, thinking it would be better for me to play a piano, let me practice an hour a day on hers. What a generous gift! After moving to another parish when I came home from school one day Mother took me into the sitting room where stood a square piano! For a long time she had collected wedding fees and spare coins in a small wooden jug. A precious fifty dollars secured the magic instrument beheld with ecstasy.

Being the only one in the family given the chance to study music, I found it peculiarly significant. To learn to accompany family hymn-singing was a first responsibility which never lost its lure.

Goodness and mercy have surely followed me all the days of my

¹ *George B. Leonard, article in LOOK*

life, often appearing as delightful surprises. One of these—a scholarship for junior and senior years in Friends School, Providence, R. I. Then coeducational, it is now Moses Brown School for Boys. There sister Helen taught English literature and helped to place me in that excellent institution. As a young child my health was undermined by whooping cough and by frequent eye ulcers. I wasn't expected to live to grow up. Wholesome boarding-school routine put me on my feet physically. I have been well ever since.

Mrs. Mary Rawson, piano teacher, presented Beethoven—an epoch making encounter! When she heard about my playing of hymns for Christian Endeavor meetings she set me to practicing hymns for months until I could play the four-parts simultaneously. My bass had been preceding the treble. "Did you ever hear tenors and basses sing a beat ahead of sopranos and altos?" she asked sternly.

Quaker meeting on "Fourth Day" was a novel period. Boys sat on one side, girls on the other side of the aisle, faculty members on platform facing us; we sometimes spent an hour in silence. More often one of the faculty or a guest "felt moved" to speak, greatly appreciated. Our preceptress, mindful of the strain imposed on those unacquainted with the way Friends worship, would ask me in advance to "raise a tune" when restlessness was sensed. To cut the silence was a hard assignment. Occasionally a conspiracy allowed me to sing a few measures before others joined in. Can you hear the quavering prelude? Never could all advantages of this schooling under the skilful guidance of Friends be listed. All culminated in a graduation essay based on Browning's "Abt Vogler:" the theme, "Music—the Voice of the Soul"—no less!

In my father's Methodist Church in Norwichtown, Conn., I played the cabinet organ and made my first attempt at leading a choir of four junior boys. We went about the community serenading with Christmas carols. I was stimulated by my first organ teacher, Ernest Felix Potter, who conducted a good boys' choir in an Episcopal Church. He chuckled when he said, "A small boy is the funniest thing God ever made."

A young, homesick girl student in Friends School begged her father, a cotton mill superintendent in Pelham, So. Car., to go home. It was arranged for me to become her companion from February to June. The bait was a chance to study piano with Giuseppe Ferrata, former pupil of Franz Liszt, who was teaching in a Greenville girls' college, twelve miles away. Thither I would be taken as required sometimes by a horse and mule pair. Beethoven's "Moonlight Sonata" was the composition we concentrated upon, played in recital at the end of the season.

Somewhat later a highlight even was taking a train from Norwich to New London, thence overnight boat to New York weekly for piano lessons in old Steinway Hall with Walter Russell Johnston, organist of St. Paul's Methodist Church. My brother Snowden, Y.M.C.A. secretary, persuaded him to take me on. Mr. Johnston opened the doors to the beauty of music disclosed by intent listening to sounds produced. After an illuminating lesson we played by sight two piano selections. With this stimulus I performed music impossible for me to read alone.

One year was spent at Wellesley College as a musical special studying organ, harmony and musical history with the fine pedagogue, Hamilton McDougall. When my lesson was taken on the Houghton Chapel organ Mr. McDougall would have the full organ registered so that mistakes would shout at me. Precision was demanded and I was held up to my level best.

My sister Eunice and I built a private school in Collingswood, N. J., after she graduated from Boston University. Through this medium, and as organist in the First Methodist Church and piano teacher I performed many musical functions. When we discontinued "The Misses Thomas School" my sister became head mistress of the Lower School, Girls Latin School, Baltimore, Md. Our building was adapted into a music school where a local artist gave violin lessons. Henry Gurney, a Philadelphian, was voice instructor, and I continued teaching piano.

Ralph Kinder, organist-director in Holy Trinity Church, Philadelphia, was the organ teacher to whom I owed much during my life in Collingswood. As composer, exceptional teacher, and distinguished performer he was invigorating. He also directed our Collingswood Choral Society in which I found accompanying a liberal education, attempting to make the piano take the place of an orchestra. The art of hymn playing was in addition very important in his eyes. Every Saturday afternoon in January he played an incomparable organ recital with "standing room only" a usual feature and a notable even in the Philadelphia musical calendar.

A New Era

O sing unto the Lord a new song:
sing unto the Lord, all the earth . . .
O worship the Lord in the beauty of holiness. . . .

—*Psalm 96:1, 9*

During the First World War when many teachers from our large progressive Collingswood church school went into service, I volunteered

to help. The superintendent said, "I need someone to take charge of the senior department." I replied, "That's the hardest position." He retorted, "I don't know another person to ask." "Then I must go to Asbury Park to the ten-day Teacher Training School to learn how to do it," I rejoined. When I interviewed Dr. Norman E. Richardson there, professor of psychology of religion, Boston University School of Religious Education, I said, "I am eager to unite my interests in religion and music." His quick response was, "If H. Augustine Smith, professor of music, knew about you he would have you arrested and marched off to Boston." Because this school was so new students from all over the country were being sought.

Putting piano pupils into the hands of my most advanced student, I enrolled in Boston at the age of forty. Instead of one year, I stayed a thrilling twelve and a half, receiving Bachelor of Religious Education, Master of Education degrees and joined the faculty in the Department of Fine Arts in Religion. The courses with Professor Smith in Worship and Music, Religious Education with Dean Walter Scott Athearn, Christian Art with Albert Edward Bailey, and Religious Drama with Esther Willard Bates granted a vision, never before imagined, of what the church owes its children. Tribute goes to these professors, who opened shining pathways, and to Dr. Alberta Munkres, professor of elementary education, my friend and teacher, with whom I lived.

In the Church of All Nations and Morgan Memorial I directed an interracial children's choir. In Malden and other suburban towns we gave courses in teacher training in music and worship, thereby developing ideas learned in class and worked out in actual situations. Professor Smith engaged another student and me to devise with him a three weeks' daily program for the Methodist Centenary of Foreign Missions, Columbus, O., in the summer of 1919. This involved life plays presenting the Church's attempt to make the city street Christian. This necessitated weeks of rehearsal with hundreds of local church people who acted each day at the Centenary. With the sounding of the chimes followed by a chapel service each morning began with me at the organ. An exciting feature was singing from *The Hymnal for American Youth*, by Professor Smith, fresh off the press, inspiring in content.

Summers I conducted classes in ten-day schools of religious education on several university campuses—Northwestern, Syracuse and Dickinson and at Northfield School, in Massachusetts. These were climaxed by a play or pageant acted before the entire school and a piano and organ recital was often performed. "Moses, the Deliverer," was our most ambitious pageant drama, which I wrote under Esther Willard

Bates's tutelage, and it was costumed by Lois Bailey, instructor. As organist for our school and chairman of the chapel committee I had ample means for planning creative ways of worship at the center of experience.

Three wide areas were opened up by my studies—speaking, teaching, and writing. With the publication of Professor Smith's hymnal three of his class in "Music in the Church School" were asked to supply accompanying manuals: "Hymn Stories," Margaret Owens, "The Use of Pictures With Hymns," Marion Stickney, and "Method and Interpretation in Hymn Singing," my assignment.

For the course in Curriculum I turned in a paper listing twenty hymns commonly taught church school children which I regarded particularly unworthy of Christianity. In place of each I suggested another designed to fulfill the vow, "I will sing to the Lord as long as I live." (Psalm 104:33) This brought an invitation from the instructor, Dr. George Herbert Betts, and editor of books for weekday religious education, to make *A First Book in Hymns and Worship* for primary grades. This is now replaced by *Sing, Children, Sing*.

Next came the opportunity to compile a collection for juniors—*Singing Worship With Boys and Girls*. The publishers, Abingdon Press, in 1961 presented me a copy of this in leather when 250,000 had been sold. Inscribed in it was, "With appreciation for you, and for the service which this book has rendered to so many through the years," signed by Cecil D. Jones, Assistant Manager. The Music Editor of the Press, Carlton R. Young, added, "I consider it an unique opportunity in the field of 'Practical Learning' to have been associated with the leader of this generation's approach to music and Christian Education." With this book went a pamphlet, *Musical Moments in Worship* having instrumental selections for service use. Notes on the hymns and tunes were included with ideas to help them yield worship values. The above honors were conferred at a conference of The National Fellowship of Methodist Musicians in San Diego, Calif. I was also made a life member of the Fellowship, my friend, Bliss Wiant, its secretary, officiating.

Martin and Judy Songs, Beacon Press, part of the Unitarian Curriculum was sponsored by Dr. Sophia L. Fahs, children's editor of this press and original thinker, writer and teacher. The song deals with things that matter most to young neighbor boy and girl.

(To be Continued)

Six Hymns of Henry Hallam Tweedy

WILLIAM W. REID, JR.

LAST AUGUST 5TH marked the 100th anniversary of the birth of Henry Hallam Tweedy, one of the finest contributors to American hymnody.

The details of his life can be quickly stated. Born in Binghamton, New York in 1868, Dr. Tweedy received his B.A. degree from Yale in 1891 and his M.A. degree from the same school in 1909. Lebanon Valley College granted him the D.D. degree in 1922. After his undergraduate work, he studied at Union Theological Seminary and at the University of Berlin and was ordained in the Congregational ministry in 1898. Following pastorates at the Plymouth Congregational Church in Utica, N. Y. and at South Congregational Church in Bridgeport, Conn., he was appointed in 1909 as professor of Practical Theology at Yale Divinity School. He served there until his retirement in 1937. He died on Sept. 11, 1953.

From Dr. Tweedy's hymns and other writings, one glimpses a man who, through the pathways of worship, had found an open doorway to the very throne of God: a man who found his purpose in life in helping others to find through worship the same God whom he had found. Always in Dr. Tweedy's writings one senses the wonder and holiness of God—God, who in His greatness, upholds not only the flaming star, but also the tiniest flower—the God who so seeks each person that to Him there is

No alien race, no foreign shore,
No child unsought, unknown.

That any persons concerned with the use of music in worship could ever be careless or unaware of the powers of music, was a constant source of amazement to Prof. Tweedy. He wrote,

The thoughtless and flippant attitude taken toward music by many people is amazing. In the home it is an amusement; but they never dream that it may purify the life of the family and vitally affect the characters of the children. In the church it is a pleasure, a means of drawing crowds and of furnishing variety; but that the songs are helping to determine men's ethical ideals and spiritual power never occurs

Mr. Reid is the minister of the Central United Methodist Church of Wilkes-Barre, Pennsylvania.

to these people. As to what is sung, and why it is sung, and the results attained, they apparently have no care.

This is more than incompetence. It is irreverence toward God and a wrong to man. *For music is power.* . . . Music may excite or soothe nerves, awaken and express emotions, empower ideas. . . . In many illnesses . . . it has been found to possess therapeutic value. . . .

But its highest practical efficiency has been reached as an applied art in the service of religion. For worship and music have always been closely associated. It is a long way from the symbolic dance and the rude chant of the savage to the Hallelujah Chorus; but the journey is marked by melody from beginning to end. In those periods when religion has flourished best, men have sung most. Without music worship has seemed imperfect if not impossible.¹

Dr. Tweedy speaks further of the greatness of music and of its power to lead those who worship into the very heart of God's world:

I sometimes wonder whether we ministers fully understand and utilize the tremendous power which God through music has placed in our hearts and hands. For music—so poets have dreamed and philosophers have thought and scientists have in part proved—lies at the very heart of nature. . . .²

The power of music is simply tremendous. The might of Niagara and of the avalanche are as nothing so far as their influences upon human hearts is concerned. It is one of the first sounds that the baby hears on emerging from its deafness, and the baby responds to the mother's lullaby and slumbers. The hand organ sets the feet of the tiny girl to dancing, and the small boy marches beside the band, smiling and exultant, he scarcely knows why. The man who thought he would not go to war flings his cap into the air and marches away with his fellows as he hears the drums and fifes go by him. . . .³

Now naturally—I had almost said necessarily—music has ever walked hand in hand with religion. Infidelity has no hymnology; but so far back as we can see into the twilight of history, we find the shrine echoing with song. . . . It has come to pass that while religion has powerfully affected the course of history and the character of music, music has also powerfully affected the course of the history and the character of religion, until today they seem to be wedded together by a bond which nothing can break. The worship that silenced speech, the longing for God that was unutterable, the prayer that could not otherwise be expressed, all voiced themselves in this language of melody and of tone color; and this language of melody and of tone color awakened a similar worship and prayer and longing in hearts hitherto cold and dumb to God. . . .⁴

A minister who does not know and who cannot use music neither knows his tools nor makes the largest and most potent appeal to God's children. . . . Where a minister thus discharges his duties to those who

worship with him, the prelude will be no mere form. . . . Every hymn will have its place, its meaning, its appropriate musical rendition, every anthem perform a true ministry, every interlude beautify and hallow the spirit of the hour. In brief, the music, like the sermon, like the minister's own life, shall be a new incarnation of religion. It shall express the life of God in the soul of man and impress the life of God upon the soul of man. The hour in the temple shall be one in which we form a part of the very choir of angels—hours that shall transform musical harmony into spiritual harmony, bringing men into tune with their fellows and with God.⁵

Dr. Tweedy also pointed out that the church attendant, as well as the minister, needed to prepare for worship if the music and other elements of the service were to be able to lead him into the presence of God. The worshipper's responsibility

is to bring a mind and heart which have followed some such program as this:

In quietness to flood life with the appreciation of the highest values, and with a sense of the nearness and goodness of God.

To consider causes for gratitude to God, and to express these in words.

To recall definite sins and shortcomings, seeking forgiveness for these and setting his will determinedly against repeating them in the future.

To remember that work is a part of worship, and to ask himself whether, whatever his task, he has so worked together with God that each night he can present the results to his Maker, unashamed and unafraid.

To consider whether he has treated all persons with good will, as befits sons and daughters of God.

To face frankly and squarely his difficulties and dangers, his burdens and sorrows, and in quietness and confidence be sure that with God's help he can meet triumphantly each day.

To heighten his ideals and to strive to achieve them more nearly in his practice by bringing his thoughts and deeds into harmony with the mind of Christ.

Then to "rest in the Lord and wait patiently for him", not speaking to God, but giving God time in the silence to speak to him.⁶

In his hymns, Dr. Tweedy sought to practice what he preached and taught about the dignity of worship and the greatness of God. Through them one can catch the spirit of one who wanted his words blended with music to present only the truest conceptions of God and only men's deepest and most real yearnings for Him. Accordingly, though Tweedy's hymns are numerous, they are fine in quality, and among the finest forms of expression in human language.

Dr. Tweedy's first hymn was not written until 1925 when he was in his latter fifties. It was his prayer hymn, "O Gracious Father of Mankind." There is not a wasted word in the hymn; every thought moves forward; and suddenly one discovers that through the message and the beauty of the hymn he has been led into the very presence of God.

O gracious Father of mankind,
Our spirits' unseen Friend,
High heaven's Lord, our heart's dear Guest,
To Thee our pray'rs ascend.
Thou dost not wait till human speech
Thy gifts divine implore;
Our dreams, our aims, our work, our lives
Are pray'rs Thou lovest more. . . .

O, cleanse our pray'rs from human dross!
Attune our lives to Thee,
Until we labor for those gifts
We ask on bended knee. . . .

We would not bend Thy will to ours,
But blend our will with Thine;
Not beat with cries on heaven's doors
But live Thy life divine. . . .

Of this hymn, Dr. Tweedy wrote,

The way in which I came to write it is this: I had set my class in Public Worship the task of studying the hymns in a certain hymnal, criticizing the religious values as well as the character of the lyric poetry. I must confess that we dealt with some of the material rather vigorously, coming to the conclusion that one of the great needs of the modern church was some new hymns. In our study of Isaac Watts we had told the old story of the beginnings of his labors—his criticism of the hymns of his church and the challenge of its officers to give them something better. That seemed to be much fairer and more constructive than mere fault finding, and it occurred to me that there would be no harm in trying it. I had never written a hymn, though I had dabbled more or less in what purported to be poetry. At that time *The Homeletic Review* offered a prize for a new hymn. Writing a hymn for a prize did not especially appeal to me. It would, however, test my product and be an interesting experiment. It falls to my lot to speak almost every Sunday in some school or college; and on one of my journeys I occupied the time in writing this hymn. When I learned through a letter of Edwin Markham, who I believe was the chairman of the committee, that I had been awarded the prize, I con-

fess to a generous amount of astonishment. I chose prayer as my theme because I find some of the older hymns on that theme unsatisfactory.⁷

Another of Dr. Tweedy's hymns, "Eternal God Whose Power Upholds" (for which he chose the tune "Materna"), was written in 1928, and was the first choice from over a thousand texts submitted in a missionary hymn contest of the Hymn Society. Here one catches a vision of the greatness of the God who, through His people, has called all nations and people to be His. Again, not only through literary excellence, but also through the richness of Dr. Tweedy's religious life which shines through the words, one discovers himself coming face to face with God:

Eternal God, whose power upholds
Both flower and flaming star,
To whom there is no here nor there,
No time, no near nor far,
No alien race, no foreign shore,
No child unsought, unknown,
O send us forth, Thy prophets true,
To make all lands Thine own!

Dr. Tweedy chose the inspiring tune, "Lasst Uns Erfreuen," for his hymn of praise, "All Ye Who Love the Lord Draw Near." This seldom-used hymn would be a welcome addition to many hymnals:

All ye who love the Lord draw near!
Rejoice! The Lord of love is here!
Sing His praises! Alleluia!
Praise Him who giveth life and breath!
Praise Him thro whom man conquers death!
Sing His praises! Alleluia!
Sing His praises! Alleluia! Alleluia!

All ye who love the truth draw near!
Rejoice! The God of truth is here!
Sing His praises! . . .
Praise Him in whom all wisdom dwells!
Praise Him whose work all nature tells!
Sing His praises! . . .

All ye who love the right draw near!
Rejoice! The righteous God is here! . . .
Praise Him whose goodness crowns our days!
Man's service is His truest praise. . . .

All ye who love mankind draw near!
Rejoice! Our Father, God, is here! . . .

Praise Him in whom we all are one,
Love's brotherhood thro Christ, His Son! . . .

Dr. Tweedy's two Pentecost hymns are very similar. Of one, "O Spirit of the Living God," he wrote, "I was eager to interpret the symbolism of the story in Acts in a way that modern men could understand and sincerely mean."⁸ No date is listed with this hymn, but it is included in The Methodist Hymnal of 1932 as well as in the new Methodist Hymnal. Its meter is CMD. In 1932, Tweedy wrote what he apparently considered a revision of this hymn, and it is in the second form that he included it in his "Christian Worship and Praise" in 1941. The meter was changed to 888888, and the tune chosen was "Melita." A comparison of the two hymns is interesting. The second is as follows:

O Holy Spirit, making whole
Thy sons in body, mind and soul,
Thou Light of Life, thou Fire Divine,
Inspire thy church and make it thine.
Till Christ shall rule the hearts of men,
And Pentecost shall come again!

Blow, Wind of God! In wisdom blow
Away all mists and clouds below!
Dispel our error, doubt and fear,
Till truth shall make love's message clear,
And Christ shall rule the hearts of men!
And Pentecost shall come again!

Burn, winged Flame, within each breast,
Until thy Spirit, ever blest,
Shall purge our lives from dross and sin,
And peace and power abide within;
So Christ shall rule the hearts of men!
And Pentecost shall come again!

Inspire our lips with truth and love,
To speak thy language from above,
God's message all men understand
In every age and every land,
Till Christ shall rule the hearts of men,
And Pentecost shall come again!

So shall youth's visions be fulfilled,
As here on earth thy heaven we build!
So shall there come that shining peace,
When wrath and war and woe shall cease,
And Christ shall rule the hearts of men,
And Pentecost shall come again!

One wonders whether or not Dr. Tweedy was influenced at all in changing this hymn because of James Montgomery's hymn, "O Spirit of the Living God" which is found in several hymnals.

Two other hymns of Dr. Tweedy are included in "Christian Worship and Praise." Both were written in 1939, the first to the tune "Toplady," and the second to "Jubilate." Again, they show the skill and the awareness of God and His greatness which were hallmarks of Tweedy, though they probably do not measure up to his other hymns. The first is:

Lord of starry vasts unknown,
Make my heart Thy Spirit's throne.
With Thy love control my will;
With Thy peace my being fill.
Wiser far than mind can know,
Let Thy truth within me grow.

Father, infinite and near,
Free my mind from fret and fear,
Life's good news to Thee we owe;
Life's full joy Thou dost bestow.
Daily ever let me be
Cleansed, renewed, empowered by Thee.

Saviour, who Thy life didst give,
As Thy friend I now would live.
Love that suffered on the cross,
Save my life from shame and loss.
Let my words reveal Thy will
And my deeds Thy work fulfill.

Lord of life's unmeasured time,
Rule in every age and clime.
Let each nation, race and clan
Live the brotherhood of man,
Till from greed and hate set free
All mankind is one in Thee.

The second hymn is:

True lovers of mankind,
The Lord of life adore!
Arise, give thanks and sing
His triumph evermore!

Refrain:

Lift up your heart! Lift up your voice!
Rejoice, again I say, rejoice!

THE HYMN

Lift up your heart! Lift up your voice!
Rejoice, again I say, rejoice!

Good will shall rule the world
In mart and council hall,
Till love and righteousness
Shall bring God's gifts to all. (Refrain)

All labor shall be prayer,
All toil the heart's deep praise,
All life a song of joy,
Till heaven shall crown our days. (Refrain)

Rejoice, then, friends of God!
Your labor not in vain;
For truth shall conquer all,
And Christ at last shall reign. (Refrain)

Now we have come to the time of Henry H. Tweedy's centennial, and we face it with two regrets. The first is that Dr. Tweedy wrote so few hymns. With the exceedingly fine quality of the hymns that we do have from his pen, we can only wish that he had been more prolific in his writing.

The second regret is that the Church generally has not made more use of the hymns which we do have from Dr. Tweedy. They are among the very finest that we have. Can it be that the Church is not ready for them? Or are we not big enough to be willing to meet the God whom they proclaim? Dr. Tweedy's hymns have the power to lead men into the presence of God and to show to our skeptical world that God is very much at work around us. A fitting tribute to Dr. Tweedy in the years ahead will be established if men sing his hymns in their hearts and their minds and thus get caught up in the message which he proclaimed.

We praise You, God, for the message which You have declared to us through Your faithful servant, Henry Hallam Tweedy.

Footnotes

1. Henry H. Tweedy in *Training the Devotional Life* by Luther A. Weigle and Henry Hallam Tweedy, Boston: The Pilgrim Press, 1919, p. 289.
2. From an address by Dr. Tweedy before the Yale Divinity School, October 4, 1909, quoted in *Yale Divinity Quarterly*, Vol. 6, No. 2, November, 1909, p. 51.
3. *Ibid*, p. 53.

(Please turn to Page 52)

Hymn Writer to the Needy

JAMES K. JOHNSON

This Article appeared in conjunction with an Exhibit of Thomas Tiplady's Works at Union Theological Seminary arranged by Mr. Johnson.

THE Reverend Mr. Thomas Tiplady—minister, poet and hymn-writer to the poor of London—died in London on January 7, 1967, six days after his 86th birthday. A man of strong character and unmovable faith in mankind, Mr. Tiplady devoted 45 years of his life to the cause of the poor. As a Methodist minister, he felt that the church with its doctrines, and functions should be as relevant to the slum-dweller as touch is to the blind. This is the story of a man who preached healing and deliverance to people caught in the vice-like grip of time and change, and gave them hymns to sing.

Mr. Tiplady was born on January 1, 1882 to Francis and Mary Tiplady at Gayle, Wensleydale, Yorkshire, England. He was baptized in the Wesleyan-Methodist Chapel, August 11, 1882. His father, was a gardener for some years. Later he became a lay preacher and teacher, dying at the age of 50. About his father Thomas wrote:

Though he had had only the most elementary education he was a natural orator. He feared the face of no man and would have gone to the stake in defence of the right and true. My mother had to restrain his generous impulses for he would have given his last penny to anyone he thought in need.

There were ten children in the family. One died in youth; nine of them married, eight had descendants. Thomas's mother, Mary, was noted for her exceptional character. Never schooled, she could read simple books, though she could not write. From her Thomas felt he had inherited an author's qualities of mind and heart. Mary Tiplady lived long enough to see her son start his life's work in East End London, opening his cinema church, the "Ideal." Her strong personality drew others to her; yet, it may have been her belief that all life is sacred, therefore non-secular, that proved most meaningful to others. His mother had a far-reaching influence, and died in 1932 at age 86.

Thomas Tiplady went to elementary school and, when he was ten years old, became a "half-timer" at a local cotton gin. A "half-timer" was a person who went to school half a day and worked the other half. Thomas's workday ran from 6 A.M. to 12:30 P.M., his schoolday from

half-past one to 4:30 in the afternoon. The next week he would go to school from 9-12 to the mill from 1:30-5:30. At thirteen years he left school altogether and became a factory weaver, working 56 hours a week.

His conversion was more than religious; it was also a poetic awakening. This took place when he was fifteen. Tiplady's own words describe it:

My religious conversion . . . led to an intellectual quickening. When I was sixteen, I bought this penny copy of Burns in Stead's Penny Poets. Until then, poetry had had no meaning for me, but this penny book brought about a poetical awakening comparable with my religious awakening and each seeming a part of the other. Since then religion and poetry have been inseparable in my life and thought, for certain religious experiences cannot be expressed in prose. They can only be expressed or, rather, suggested in poetry.

At sixteen Mr. Tiplady wrote his first work, a short story, which won the prize of a quinea. The money was used to buy his mother a gold ring.

About this time Thomas attended evening classes at the Technical School. He became a Sunday school teacher and lay preacher. Finally, in 1905, he was accepted as a candidate for the Methodist ministry. After three years with the Methodist College at Richmond, Surrey, he served, from 1909 to 1914 as minister to the Poplar and Bow Mission. With the outbreak of war, he entered the army as Chaplain to the London Territorial at the Somme Front, at Arras and in Flanders. It was there, in France, that he wrote his first major work, *The Cross At The Front* (1917). A year later *The Soul of the Soldier* followed. On discharge from the service, Tiplady toured the United States, lecturing in 38 states. Back in England, he served a congregation in Huddersfield, York, from 1919-22. He then went to Lambeth Mission, when his life work began.

The Lambeth Mission had been founded as Lambeth Society by John Wesley in 1739. Its first members were converts from Mr. Wesley's preaching. At first they met in houses. Then a chapel was built on the Lambeth Marshes. Wesley would visit the Society once a quarter, on Thursdays and Fridays. In 1808 a new chapel was opened, and Lambeth Society became the Lambeth Mission. This chapel seated 1,000. The mission's ministry grew for 86 years, then began to wane. In its better days, the Lambeth district had influenced all English life. As the Archbishop of Canterbury's residence, it had seen visits by kings and queens, poets and statesmen. Lambeth's position on the River Thames made it commercially central. Therefore it naturally

attracted educated middle-class people. But with the advent of trains and other means of transportation the wealthy middle class began an exodus to the suburbs of London and commuted to their jobs in the city. In this migration the Lambeth churches lost much financial support. Only the poor were left behind.

Mr. Tiplady arrived at Lambeth Mission in 1922. The Mission was in debt and had less than one hundred members. For five years Tiplady tried to get this mission on its feet and to reach the unchurched of the area. He met with little success. The residents were terribly poor and felt no need of a church. They were attracted to the teachings of Lenin and the Bolsheviks. To the man whose family of seven was living in a single room Leninism sounded more relevant than a remote Christianity. Mr. Tiplady directed his church's concern to the economic and social needs of Lambeth's people.

In 1928 he reconstructed its old chapel for cinema services. These services were his attempts to teach the unchurched and provide a place where one's family could well spend a Sunday at little expense. His inspiration came from two sources. One was scriptural, Jesus, he remembered, had gone to the streets to meet His people, telling them parables and painting word pictures. The cinema could supply modern pictures. A second influence was the current success of cinema services at London's East End by Mr. Chudleigh. The reconstruction of Lambeth Chapel cost 10,000 pounds. It met all qualifications of the London County Council. When re-opened, it was called "The Ideal." Now the poor had a place to spend their leisure time, where the church's functions would not stop on Sunday.

Those who came to the services did not speak the church's language. To them theological jargon seemed meaningless. They were acquainted with few hymns. Conventional services seemed inapplicable. So, Mr. Tiplady fashioned another service to meet their needs. He began to write new hymns. Thomas Tiplady opened his cinema on a full-time basis, with continuous showings. Prices were low, though not lower than those of the neighborhood theatres. Yet, the best films available were shown; in the first three and a half years he had exhibited over a thousand of them. And employers voiced no complaints against his radical film selection. The films often reached many who had never been to church before. Often they did not know how to act:

[People] came in wearing caps and smoking cigarettes. They let off "stink bombs" and broke chairs, and at each service some of the worst offenders had to be forcibly ejected by a stalwart body of "Chuckers-out." They knew nothing of prayer and so, to teach them to pray, I

used a shortened form of the Evening Service in the Book of Common Prayer.

The prayers were shown on the screen using lantern slides. Since people knew no hymns but were willing to learn tunes, Mr. Tiplady began to fashion new hymns to speak to existing needs. He never anticipated that any might find print in the hymnals of many lands, though today this is true of many of his verses.

Services were held at the Ideal for thirteen years. Before its doors opened, long lines waited to get in. No seat was vacant, and doors seldom closed before 10 P.M. About 8,000 people were on the Mission's premises every week; 500 children might attend the Sunday evening services. The Mission also had its Sunday school, while eight other large groups met there weekly. They had outings, even parades, and occasions Mr. Tiplady could arrange to express the meaning of their faith.

In 1941, the "Ideal" was bombed and in 1945, a rocket completely destroyed it. During the war years services were held, but without the cinema. People came in large numbers, despite the threat of bombs. After the war, services were held in an adjoining building. The Mission helped not only Lambeth area Protestants, but also its Jews for there was no racial line and all were free to come.

Mr. Tiplady, who died on January 7, 1967, lived long enough to see a new Lambeth Mission rise, together with its International House for Foreign Students built on the grounds of the old Mission.

(Continued from Page 48)

4. *Ibid*, p. 54.
 5. *Ibid*, p. 58.
 6. From Foreword by Dr. Tweedy in *Christian Worship and Praise* which he edited, New York: A. S. Barnes and Company, 1941, p. vi. (Note: The following hymns are also taken by permission from *Christian Worship and Praise*: "All Ye Who Love the Lord Draw Near," "O Holy Spirit, Making Whole," "Lord of Starry Vasts Unknown," and "True Lovers of Mankind.")
 7. Quoted by Robert Guy McCutchan in *Our Hymnody*, New York: Abingdon Press, 1937, pp. 330-31. Used by permission.
 8. *Ibid*, p. 228, Used by permission.
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Andrew Law, American Psalmodist

J. VINCENT HIGGINSON

IN many ways Andrew Law (1749-1821) is typical of the American singing-masters of the late 18th and 19th centuries. Typical, since he faced their common problems, but unlike many of them, even capable ones, who were unsuccessful financially, Law continued stoically in the profession he chose for his life's work. For his tune books alone he deserves recognition as a leader among his contemporaries. These and their reprinted editions were guides for others in this pioneering period and aided in improving the quality of singing in the churches and American music as well. In his efforts for reform, Law gradually introduced the tunes of European composers and later shape-notes in hope of easing the task of the learner.

Such dedication excites one's curiosity for further details of his life and influence. Brief early biographies serve only to arouse hope for further information to augment the meagre facts available. Now we are indebted to the Phi Kappa Lambda Society, a group interested in early American music, for sponsoring a lengthy detailed study by Robert A. Crawford, *Andrew Law, American Psalmodist*, published by the Northwestern University Press, Evanston, Illinois, early in 1968. This follows their first sponsored publication of 1966, *The Anthem in New England before 1800*, by Ralph T. Daniel.

New Sources

Source material for Crawford's extended study was obtained through the surprising discovery of a bundle of Andrew Law Papers in 1959. They are the largest known collection of source material in the field of American music. The Papers extend over the years 1783 to 1821 and include letters, accounts, business transactions with his brother William Law, singing-schools, etc. Mary Jarman Nelson found the papers in the antique shop of Norman M. Fohl, of Camden, South Carolina, and they were subsequently purchased by the William L. Clemens Library of the University of Michigan. Mr. Crawford, an assistant professor of music in the School of Music, at the University, became the first beneficiary. In addition to some recent studies, the author was graciously given permission to use material painstakingly culled by Irving Lowens from newspapers, etc. concerning Law. Crawford's study of 424 pages, includes eight chapters devoted to Law's career (254 pages), and six appendices dealing with the contents of the tune books, the tunes, their source, composers, and a lengthy bibli-

ography. Indirectly the study enlargens its scope through numerous references to other singing-masters, pupils, associates, printing, copyrights and the distribution of Law's tune books, the whole making a more composite picture of the man and his times.

Early Life and Publications

Andrew Law was born, March 21, 1749 in Milford, Connecticut, but he would hardly remember his grandfather, Jonathan Law who was the colonial governor of Connecticut from 1742 until his death in 1751. After the death of Law's mother in 1758 the family moved to Cheshire, Connecticut, in 1762. This was a place of solace for him to which he occasionally returned in his years as an itinerant singing-master. In his student days at Rhode Island College, later Brown University, Law's studies were directed toward the ministry, but his interest in music was evident. He graduated in 1775 and in these trying times the class decided to forego the customary lengthy and formal graduation exercises. He was licensed "to preach the gospel" in 1776 and was faced with a decision—the ministry or music. He chose music, and by 1777 he had already made a collection of approved tunes.

Law's early tune books include *Select Harmony*, 1779, a collection of Plain Tunes, Hymns and Anthems; *Select Number of Plain Tunes Adapted for Congregational Singing*, 1781; *Rudiments of Music*, 1783; and the *Collection of Hymn Tunes*, 1783. There was variety here, and some of the tunes gave the melody in the treble instead of the customary tenor. Law notes that there was some opposition to this change. This group of publications, Crawford states, was a "family of tune books suited to fill the needs and satisfy the taste of almost any American performer." Details concerning them are necessarily restricted here. However, a few observations are of interest. They contained fusing-tunes, plain tunes, anthems, set pieces and what the author has chosen to call "tunes with extension." The latter designated tunes with repetitions not wholly dependent on the text. In discussing *Sacred Harmony*, 1782, Crawford notes that Law compiled his collections by signatures, a group of pages including tunes unified in content and essentially of the same type. This made it possible to compile signatures freely in organizing a new collection. *Sacred Harmony*, 1782 and the *Collection of Hymn Tunes*, 1783 listed tunes from English sources with the melody in the treble. These were taken from Madan's *Lock Hospital Collection*, and Butt's *Harmonia Sacra*, their first American printings. Later in the century these English tune books became a favored source for American compilers.

These four books were each directed to a specific purpose. *Sacred*

Harmony contained all the important forms and styles then common to American music; *Select Number of Plain Tunes*, provided music for the complete Psalter; *Rudiments*, offered a short and easy instruction book, the rules of psalmody and plain tunes; and lastly the *Collection of Hymn Tunes*, was for more experienced singers who preferred modern hymn tunes to psalm tunes. In brief they provided the singing-master for all his immediate needs at this period.

Activities Outside New England

From 1778 until 1783 Law confined his activities to the New England area. He taught a few choral groups but the publication and sale of his books were his principal concern. These efforts were not unnoticed by his Alma Mater, and in 1782 he was honored with a Master's degree. *Sacred Harmony* proved a financial success and the other books showed promise, but his vision was broader than New England and he looked to the sale of his books on a national scale. He saw only one way to accomplish this, and from 1783 until 1792 he became the itinerant singing-master planning and establishing singing schools in the larger American cities such as Boston, New York, Philadelphia, Baltimore and Charleston, South Carolina. He trained groups of teachers for this purpose, and other teachers were brought on from New England. They were given a commission on the sale of his books and an effort made to set them up in areas where there was hope of successful schools. Law also entered into agreements with agents for a similar purpose. In 1787 he was ordained to the ministry giving him a further source of income and the possibility of greater musical contacts.

Expansion was not as simple a problem as he thought. These first business arrangements proved unsatisfactory both for Law and many of his teachers and agents. Besides some of the teachers, dissatisfied with the small commission, and seeing lucrative opportunities ahead established their own schools independent of Law. Law soon saw the need of better business organization and tighter control and planned a simplified arrangement with his agents. Andrew Adagate was one of the pupil singing-masters and his success in Philadelphia prompted him to publish his own book, the *Philadelphia Harmony* in 1789. Noah Webster, who visited and lectured in many cities along the Atlantic seaboard in 1785 and 1786 as a means of advertising his *Grammatical Institute of English Grammar*, came in contact with Law and used one of Law's books in a singing school which he taught in Baltimore; and he was of further assistance to Law in procuring a copyright.

Webster was an advocate of national copyright laws. Not long after the publication of *Sacred Harmony*, Law became aware of a pirated edition. In the absence of a national copyright act, he had his various books copyrighted in such states as Connecticut, Massachusetts, New York and Pennsylvania. In 1786, through the help of Noah Webster, *Select Harmony* was copyrighted in Baltimore. A federal Copyright Act was passed in 1790; and in 1791, Law's *Rudiments* was entered under the act. There were other difficulties in copyrighting his shape-note notation. These will be referred to shortly.

Unfortunately Law's efforts were unsuccessful and the years devoted to his venture in the south ended in disaster. Monies owed him were hard to collect and he had to sue in some cases to get what was his due. Discouraged and acknowledging failure, he returned to New England to begin what may be regarded as another period in his career.

The Art of Singing

During his stay in New England from 1793 to 1798, Law left only once when he spent a brief period in Philadelphia organizing singing classes. These New England years were spent in the preparation of new publications and were interrupted from time to time by work with singing classes. By the end of the summer, 1793, he had prepared his *Musical Primer*, a book of instructions for the learner. Of its thirty-two pages, thirteen were given to an introduction. Suggestions for a proper and better performance of music and a looked-for improvement in taste, show the results of his years of experience as a singing-master. In addition to rules and lessons there were eight pages of simple music. Law had advocated the use of European music in preference to the "faulty" music of American composers. In the *Primer* he made a further and more determined effort to convince the reader in hope of replacing this "crude and inferior" music with superior European compositions.

In 1774 he received a letter from his nephew Samuel Andrew Law who had recently severed connections with the family printing business to take up the study of law. This forty-seven page letter is undoubtedly the most significant of the Law Papers, for it outlined a new plan for future publications. The nephew suggested that they be issued under one title, although they might consist of several parts. In time Law saw the wisdom of the suggestion and for a general title he proposed the *Art of Singing*. Under this title was incorporated the *Musical Primer*, for the learner; *Christian Harmony*, a selection from various schools of music; and the *Musical Magazine*, for experienced singers.

Law regarded the result as "the most . . . promising of anything of the kind that has been attempted in America." Crawford evaluates it as the most comprehensive method for teaching vocal music until that of Lowell Mason. Up to this time Law's books had been printed by his brother William Law, but financial conditions made it necessary to look elsewhere for a printer in 1796.

Shape-Note Notation

The *Musical Primer* of 1803, marks a departure and another turning point in Law's publications. This was his first book printed with shape-notes and in time there were others also. Law could hardly claim priority for the *Easy Instructor* of William Little and William Smith was printed with shape-notes in 1801. Law's arguments claiming prior rights were weak and inconclusive. The *Easy Instructor* placed the shape-notes on the staff, and in the end Law could obtain a copyright only for his staffless shape-note notation. Even this was denied him when he applied for a renewal in 1816. Since he decided to use type instead of engraved plates he made arrangements with Binney and Ronaldson of Philadelphia to cast the type. Many difficulties had to be overcome, and there were many aggravating delays and difficult problems to be solved before the first satisfactory printing. (But now printing from music type is a thing of the past and one would have to search far and wide for a survivor of the process). Staffless shape-notes were a step backwards and no words of Law were sufficient to gain general acceptance. Financially it was a turn for the worse. On the other hand Little and Smith's *Easy Instructor* prospered and gained popularity in the midwest and developed a new phase of American music.

Law was penniless, but he still was not ready to accept the invitation of his brother to retire and come to live with the family in Cheshire. After 1813 Law continued teaching and published his *Essays on Music*, 1814. This contained two essays in its twenty-four pages, music as a science and art, and a review of tune books published by another singing-master. In the following years he held classes in Philadelphia, Newark, and New York as well as in New England. In 1821 he had organized a school in New Haven in July but on the 13th he was stricken at the dinner table and died shortly afterwards. He was seventy-two and had given over forty years to the cause of American music, persevering until the end in spite of his many serious discouragements.

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Johann Heermann: Silesian Hymn Writer

GERAN F. DODSON

BORN OCTOBER 11, 1585 at Rauden, Silesia, Johann Heermann was the sole survivor of five children. Heermann lived and wrote during one of the most difficult times in European history, the Thirty Years War. Yet it was during this war-infested period that Heermann wrote some of the greatest hymns of his time and served as an inspiration for other hymnists of the period.

Heermann's father, a furrier by occupation, was poor, and could not earn enough to provide a decent living for his family. Heermann's mother, afraid that her remaining child would be taken in death by hunger, as were her other four children, vowed that she would rear her son so as to prepare him for the ministry. She kept her vow, and her son began his studies at Fraustadt, then later went to school at Breslau and Brieg. At age twenty-six he accepted his first pastorate at the Lutheran church at Köhen on the Oder. In 1623 he suffered a severe throat infection, and in 1624 was forced to give up preaching, although he continued to do a great deal of pastoral work until 1638, when he went into retirement at Lissa in Posen.

Heermann enjoyed a relatively prosperous and rewarding ministry at Köhen, and, although he felt the pangs of the poverty of the land, managed to earn a satisfactory living. When the Thirty Years War came, all Germany felt its devastating effects, and the town of Köhen was not exempt from the wrath of Wallenstein who invaded the town several times in his attempt to bring the straying Protestants back to the Roman Catholic Church. More than once the future of Köhen was doubtful. Each time the armies invaded his town, Heermann was forced to flee the city, and on one occasion was shot at and almost captured, and twice came close to being sabred.

So, by a strange twist of fate, Heermann found himself poor and hungry as he embarked upon the adventure of life, and ended up the same way: he lost his home, his town, and his position, and there seemed to be no place for him to turn. In all this, however, Heermann's faith held strong.

Heermann ranks high among the German hymnwriters of his time, perhaps second only to Paul Gerhardt. He began writing Latin poems early in his career, about 1605, and was crowned as a poet at Brieg on October 8, 1608, an honor accorded only the great poets. On the theological side, Heermann marks the transition from the objective standpoint of the hymnwriters of the Reformation period to the more

subjective and experimental school that followed him. Characteristics of his hymns are depth and tenderness of feeling, faith and confidence in the face of trial, deep love to Christ, and humble submission to the will of God. His hymns became popular almost overnight, and still hold a special place in the hearts of hymn-singing Christians. Following are some of the more popular of Heermann's hymns still sung today.

Herzliebster Jesu, was hast du verbrochen

Herzliebster Jesu, was hast du verbrochen appeared first in Heermann's *Devoti Musica Cordis* with fifteen stanzas, and was essentially a paraphrase from the fifteenth century *Meditations*, a Latin work, although generally recognized to be from the pen of St. Augustine. Heermann concentrates mainly on the problem of sin and suffering in the hymn, thereby hoping to comfort himself as well as the good people who would sing the hymn. God's love through Christ on the cross, as cruel as the cross may appear to be, was expressed fully, and in spite of the suffering of the world, God holds out the precious gift of salvation to all men.

The brilliant translator of a multitude of German hymns, Catherine Winkworth, printed her rendition of the hymn under the title "Alas, Dear Lord, What Law Hast Thou Broken" in her 1863 *Chorale Book for England*.

The tune, "Herzliebster Jesu," has a long history. It appeared in Crüger's *Gesangbuch*, 1640, written modally, and in Sapphic rhythm. The tune originally suggested by Heermann for the hymn was *Geliebter Freund*, a funeral text by Bartholomaeus Ringwaldt, and there are similarities in the history of the two tunes. Both bear remarkable similarities, especially in the first four measures, although melodic dissimilarities abound. *Herzliebster Jesu* is fascinating in its harmony, and Bach used it several times in both of his *Passions*, *St. John*, and *St. Mark*.

O Jesu Christe, wahres Licht

Out of the trials and tribulations of the Thirty Years War came one of the most faith-inspiring hymns of the time, a tribute to Heermann's great reliance upon God. *O Jesu Christe, wahres Licht* instills faith and hope into the souls of men, and challenges their faith. Heermann published it in his *Devoti Musica Cordis* as one of the "Songs of Tears" in the section entitled "In the time of the persecution and distress of pious Christians." Catherine Winkworth rendered her

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Hymnic News and Notes

The Chicago Chapter, American Guild of Organists, announces the establishment of the Leo Sowerby Memorial Composition Award in the amount of \$500.00, the recipient to be selected in open competition. The composition must be a sacred cantata for mixed voices (SATB) with organ (plus optional small orchestra), suitable for performance by a choir of average size (30-40 voices). Duration of the composition must be not fewer than 20 nor more than 30 minutes. The winning composition will be published by H. W. Gray, Inc., New York City. All composers will be eligible to enter. There will be no age restriction. Winner will be selected by a panel of three nationally respected judges. The judges will reserve the right to declare no winner. No text is specified, but if composer elects to use copyrighted material he must secure permission for publication. All manuscripts (signed with a *nom de plume*) must be received with an entry fee of \$2 no later than October 1, 1969. All entries and correspondence should be addressed to: John Walker, F.A.G.O., 410 South Michigan Avenue, Chicago, Illinois 60605

Ecumenical Church Music Conference will be held July 6 to 11, 1969, at Craigville Inn Conference Center, Craigville (Cape Cod), Massachusetts 02636. Leaders: Dr. Marilyn Mason, professor of music and chairman of Organ Department, University of Michigan; Dr. Charles Schilling, professor of music and university organist, University of Pacific, Stockton, California; Dr. Albert C.

Ronander, senior minister of Eden United Church, Hayward, California, member of Hymnal Committee for Pilgrim Hymnal. Courses: Organ Master Class, Senior and Junior Choir methods, Hymnology. Programs: Organ Recital, Church Folk Music and Near Eastern Music. Sponsored jointly by Craigville Conference Center in the United Church of Christ, and the Cape Cod Chapter of the American Guild of Organists. For further details write: Church Music Conference, Craigville Conference Center, Craigville, Mass. 02636

The Episcopal Diocese of Bethlehem, Penna., announces a two-phase new hymn contest for text and music to be introduced and used during the Centennial Year 1971 of the Diocese. The deadline for the submission of *words* (Part I) is September 1, 1969. The following are the specifications:

Prizes: A total of \$400 in prize money is available. There is to be a first prize of \$200 and additional prizes of up to \$200 more. The additional money will be divided and awarded by the judges on the basis of the merit of entries. *Theme:* May be selected at the discretion of the author but must have meaning for the Christian in today's world. *Other Requirements:* The text must lend itself to a musical setting suitable for congregational singing. The contest is open to any person or group regardless of religious affiliation or geographical location. Multiple submissions may be made by entrants. If submissions contain both words

and music, only the text will be judged during Part I. The setting will be held by the Hymn Contest Committee pending outcome of Part I.

Judging: A committee of judges from the Joint Commission on Church Music of the Episcopal Church will evaluate the entries and their decisions will be final. Entrants are to send their hymns to the Hymn Contest address below where individual identification will be removed and code numbers assigned in order to preserve anonymity during the judging process. *Publication:* The Hymn Contest Committee is attempting to arrange for publication. Copyright and royalties, if any, will remain with the author.

Part II will be a contest to provide a musical setting for the hymn or hymns selected during Part I. Information will be available on January

2, 1970 and the deadline for submission of musical settings will be September 1, 1970. If you wish to be placed on the mailing list for Part II information, please send your name and address to "Hymn Contest" 1241 Moffit Ave., Bethlehem, Pa. 18018.

An Early American Moravian Music Festival, under the direction of Dr. Thor Johnson, will be held in Riverside Church (Riverside Drive and 120th Street, New York City), June 16 to 22. There will be a concert in Riverside Church and other concerts in New York City and in several other cities in connection with the Festival. A series of lectures will be given for a nominal fee. For further information write to Robert E. Sayer, executive secretary, at 154 Lexington Ave., New York 10016.

Book Reviews

Let the Cosmos Ring, (various authors). Toronto, Canada, 1968: Teen and Twenty Chapel (Valerie Dunn, Apt. 111 at 2301 Victoria Park Ave., Scarboro, Ontario, Canada); 37 songs and hymns, \$2.15.

Many groups and agencies—including churches—are hastening to publish new texts and music to meet the supposed demand of young people (especially) for something to sing and something to play in keeping with the "revolt" against the status quo of older generation material. Some of the texts and music are worthy of singing and re-singing—but most of it is scarcely worth remembering. Most of it is short-

lived; some of it is a definite attempt to use music resembling old folk-tunes; while more is quite reminiscent of gospel songs that were not the best either musically or poetically. Most of the new volumes are a mixture of some good and some trivia.

One of the newest songbooks is entitled "Let the Cosmos Ring" (the title of one of the better songs) with the sub-title, "Song for a century of peace and tumult." It has been prepared and published by the four-year-old Teen and Twenty Chapel of Toronto. This chapel is described as an "experiment initiated by the Presbyterian Church in Canada." Besides worship services each week, the

chapel has a creative arts program—drama, music, and arts workshops: and these combined to produce this volume. The chapel tries to communicate answers to youth's needs by "uninstructed answers to these needs." "One way is through totally-involving worship, with a swinging rhythm 'n blues band, folk singers, drama, dialogue, visuals—in the language, music and thought-forms of youth."

Many of the texts were written by Valerie M. Dunn, with musical setting by Jack Green. One in which they collaborated is entitled, "A Prayer for Right Now," and reads:

- 1 Father God,
As we watch the world turn,
And we know cities burn,
And how lonely hearts yearn,
We see Christ.
- 2 Loving Lord,
That's how we know You care
And with you we can dare
To be brave and aware
Of man's needs.
- 3 God of grace,
Let your love shine so bright
That the dark become light
And men will gain insight
Into joy.
- 4 King of Peace,
May all men someday share
In the hope that You bear
For the tragic despair
Of each one.
- 5 Sovereign Lord,
We will offer our lives
To the Christ who survives
He who opens our eyes
To your love.

To the tune of "Where have all the flowers gone?" has been written a nine-stanza poem beginning:

Where has all the good news
gone?
Long time passing,
Where has all the good news
gone?
Long time ago,
Where has all the good news
gone?
Gone to churches every one,
When will we ever learn?
When will we ever learn?

Interesting—readable—often singable. But are our churches ready to adopt these? Should they?

The St. Dunstan Hymnal—From Manuscripts of the late Canon Douglas. Edited by The Sisters of St. Mary. H. W. Gray Company, Inc. N. Y., N. Y.

The hymnal contains a collection of 92 hymns with plainsong melodies with accompaniments by Canon Douglas; and one Antiphon and psalm 117. This is a meticulously edited work with great care being given to the source of the translations. The hymns have been assembled from the *Monastic Diurnal* and books used by the Sisters of St. Mary. The texts cover the various seasons of the church year and the Saints days, Holy Communion, and daily hymns. There is always a problem of setting these English translation to the plainsong tune but since these hymn melodies are simple in nature the problems become less involved in the hands of the competent. A great many tunes are from the *Sarum Hymnal* and this has resulted in the choirs of a great many

of Neale's translations. A text with several tunes, has fortunately offered the editors melodies for other texts that might have been omitted. On the other hand, a tune with several texts chooses the text most commonly used with the tune. "O Heart of Jesus, holy ark" is unidentified but will be found in D. J. Donahoe's "*Early Christian Hymns*," Vol. II, a book hard to locate. "O Lord of Ages, thee we sing" could be further

traced since it appears in *A Short Breviary*, edited by the Monks of St. John's Abbey. This leaves only "O Christ, Redeemer of us all" to be located. Many of the accompaniments are from the *Hymnal 1940*. For those favoring these ancient melodies, the *St. Dunstan Hymnal*, offers a fruitful and practical compendium. It is a tribute to the careful and sincere work of the editors.

—J. V. H.

Music Review

Prelude on Intercessor, Arthur Rhea:
H. W. Gray (75¢).

This tune of C. H. H. Parry is in free-rhythm. The prelude is a kaleidoscopic array of tonal coloring, always on the move and rather intriguing. It is not difficult but requires surety of hand in binding the constant choral figuration into phrases.

I Lift Up My Eyes, Daniel Moe,
SATB; Mercury Music Corp.
#246, 20¢.

Psalm 121 in a distinctive, easy setting. Harmonic progressions are attractive and refreshing. The organ sometimes doubles the voice parts and sometimes adds a melody of its own.

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Crawford's new material sheds light on Law's activities as well as on that of a number of his contemporaries. The intensive study of his tune books and the tracing of the tune unravel many problems that faced others that studied their contents. One may question the extent of the influence of Law on American music, but new evidence gives additional reason to place him as an outstanding singing-master and a leader in reform. Perhaps while delighting in the abundant new material found in the Law Papers we have overlooked an important factor. The finding was fortunate but of greater moment is their fine state of preservation making them useful for the researcher. Many less ancient books and documents concerning American music are now in

a state of decay. Crawford deserves commendation for the organization of his material and a readable and interesting text. *Andrew Law, American Psalmist*, will certainly be consulted for years to come as a source of information concerning this period of American music that has been given an abundant new life and broader scope.

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version of it in 1858, in her *Lyra Germanica*, and again in her *Chorale Buch*.

The tune *Breslau*, 1625, was originally associated with the hymn, and accompanies it today.

Other translations of the hymn are: "O Thou, the True and Only Light," by W. Ball, was part of his book of words for the English edition of Mendelssohn's *St. Paul*. Another translation is "O Christ, the Light of Heavenly Day," by A. T. Russell, is a very good and full translation.

Treuer Wachter Israel

Another hymn to come under "Songs of Tears" is *Treuer Wächter Israel*, the English translation beginning with the words, "Jesus, as a Savior, aid." Heermann's theology is reflected strongly in this hymn, especially when he implores God to "build a wall around us," no doubt reflecting the mood of his time. That Heermann's hymns inspired faith in people is seen in a story told concerning this hymn. Before the invasion of the Allied forces in the Thirty Years War, a Schleswig widow and her grandson were reading Heermann's hymn, and upon finishing it the grandson said, "It would be a good thing if our Lord would build a wall around us." The next day they opened their front door after the troops had left the city, and to their amazement discovered that a huge snowdrift had hidden their door from the enemy! From this event came Clemens Brentano's poem, "Draus vor Schleswig."

Other well-known hymns of Heermann include "O Jesu, du mein Bräutigam," translated as "O Jesu, Lord, who once for me," and is used in the Lord's Supper; "Rett, O Herr Jesus, rett dein Ehr," translated as "Thine honor rescue, righteous Lord," used in time of trouble; and "Zion klagt mit Angst und Schmerzen," rendered as "Zion bowed with anguish weepeth," a hymn on the church.